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A Monthly Record and Review devoted to the Interests
of Worship Music in the Nonconformist Churches.

CONTENTS.

| | PAGE |
|-----------------------------------------------------------|------|
| EDITORIAL | 83 |
| PASSING NOTES | 84 |
| DRILLING A CHORUS CHOIR | 85 |
| MONMOUTH FREE CHURCH COUNCIL EISTEDDFOD | 85 |
| MUSIC AT VINEYARD CONGREGATIONAL CHURCH, RICHMOND | 86 |
| NONCONFORMIST CHOIR UNION FESTIVAL | 87 |
| WANTED—A FREE CHURCH MUSICAL REVIVAL | 90 |
| RECITAL PROGRAMMES | 93 |
| CORRESPONDENCE | 93 |
| ECHOES FROM THE CHURCHES | 94 |
| ACCIDENTALS | 96 |
| TO CORRESPONDENTS | 96 |

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THE Nonconformist Choir Union Festival at the Crystal Palace on May 20th was a success. The morning was gloomy, and fears were entertained that rain would make the day a dismal one, but happily, towards noon the sun broke through, and the afternoon was bright. Owing to various circumstances the date of the Festival was a month earlier than usual, and some anxiety was felt as to whether the shortened time for learning the music would seriously affect the performance. The rendering of the first piece on the programme proved at once that the music had been thoroughly learnt.

The choir was perhaps not quite so large as last year, but we believe it was one of the best choirs the Union has ever had. There was a better balance than usual, and attack, precision, and attention to the conductor's beat were commendable. The *pianissimo* passages might have been more subdued, and expression at various points might have received more attention, but upon the whole, the performance was certainly creditable to the singers and their various choirmasters. The trebles and tenors were excellent, the former being very bright and clear, and the latter very true throughout.

The Choral Competitions were interesting, and some first-rate singing was heard. In Class A (large choirs), Lewisham Congregational and Rushden Baptist were extremely close, and both choirs revealed points that are to be highly commended. For vigour, excellent attack and enthusiasm, probably Rushden stood first; for dainty touches and polish, Lewis-

ham would probably take premier position. Both choirs richly deserved a prize. Lewisham were declared the winners, and thus regained possession of the Challenge Shield they lost last year.

This was the first festival for the new secretary (Mr. Berridge) to manage. We congratulate him on the result. It is no easy task to organise and carry out the details of such a festival for the first time. But clearly Mr. Berridge has a business ability which musicians are not usually credited with.

Bloomsbury Chapel has a grand history, but like many other places of worship situated in the business part of the Metropolis, the methods of work have to be changed to suit the present circumstances. It is in future to be an "Institutional Church," and there seems to be every prospect of much success. Music is to be a prominent feature, and this department has been placed under the care of Mr. T. J. Carter, who has had considerable experience as an organist and choirmaster. Mr. Carter is anxious to get a good orchestra together, and any efficient instrumentalists willing to help are requested to write him at 28, Windermere Avenue, North Kensington, W. We hope Mr. Carter will get all the support he requires.

A Baptist minister writes to one of the religious papers complaining of the growing tendency of churches becoming places of amusement. In his case, it seems that on one occasion his choir appeared as Pierrots and gave an entertainment on behalf of the church funds. He disapproved of it, but the deacons supported the choir, and the minister resigned.

It seems to us there is something to be said on both sides. Young people will have—and in fact *must* have—amusement, and in our large towns especially, much is offered to them that it is better they should avoid. Surely a church does no harm in providing some innocent recreation and thus keeping the young people in close touch with the church. On the other hand, we think a church choir might do something better in the way of music than turn out as Pierrots.

The Presbyterians are about to improve their Hymnal, and the matter recently came up for discussion. A special committee formed to take the matter into consideration recommended that a revised edition of "Church Praise" should be prepared. An amendment that the "Church Hymnary," with a supplement, should be authorised for use in the churches was proposed, but it received very little support and was ultimately lost.

The *British Weekly* in its "Problem" department is trying to settle a point of musical difficulty that is constantly cropping up. This is the problem:

The Sunday-school attendance at a certain church has fallen very low, but under a new superintendent, Mr. Trevor, it greatly increases. Miss Hobbs, one of the teachers, has for years played the harmonium at the Sunday-school. She plays very badly, and this spoils the effect of the singing. Several of the other teachers could play much better. What should Mr. Trevor do?

A young lady in Scotland wins the prize for this solution:—

Unless Miss Hobbs resigns her place at the harmonium of her own accord I do not see that Mr.

Trevor can do anything in the way of asking another teacher to play. Perhaps if Mr. Trevor were to give Miss Hobbs a list of the hymns on Saturday and asked her to practise them the music might improve.

Yes; it might possibly, but not probably.

"Champion Solo" contests are now popular in Wales. Perhaps our readers may not know exactly what such a competition is. Let us say then that a prize (usually a large one) is offered for the best rendering of any song by any class of singer. Thus we may find a tender soprano singing a dainty love song competing with a vigorous bass singing a rollicking sea song, or a tenor rendering "Sound an alarm." Such contests may be interesting to the audience, inasmuch as they hear, say, six or eight different songs by ladies and gentlemen instead of the same song sung six or eight times by persons having the same kind of voice. To competitors, too, it may be more interesting, because each singer can select the particular song in which he or she thinks the best quality is brought out. But to the adjudicators it is a very different matter, as comparison is sometimes impossible under such circumstances. We are not surprised to see that at least one of the well-known adjudicators at Welsh competitions declines to act where a Champion Solo contest is included.

A musician writes to a daily paper complaining that a railway company charged him 1s. 6d. for his double-bass when his own fare was 1s. only. But railway officials don't mind squeezing a dozen musicians into one compartment, though they cannot do the same with a dozen double-basses.

Passing Notes.



ITY the woes of the popular pianist! In connection with Paderewski's illness, the virtuoso's wife has confided to a friend that Paderewski has to take out his daily exercise in four or five hours' practice at the piano. This because he "cannot act like other men." Everywhere he goes he is "stared at so," and if he goes out for a drive it must be in a closed carriage to avoid being noticed. "Why doesn't he cut his hair?" was the cruel question. "Well, you see," said Madame Paderewski, "the audiences would be disappointed if his hair were short. They expect to see his hair as it is. Besides, cutting his hair wouldn't prevent him being stared at. They would still know him." Such are the penalties of popularity—and long hair. That Paderewski should require to "practise" at all will doubtless have surprised the uninitiated. But he has always been a tremendously hard worker. Even now he never practises less

than three hours a day, and in his early years of training he spent generally fifteen out of the twenty-four hours at the keyboard. The general public have really no idea of the wear and tear involved in acquiring a keyboard technique and in keeping it up. Assuredly it isn't all "play"!

It is pitiful to note the miserable response which has been made to the appeal on behalf of Mrs. Henry Willis, the widow of the late eminent organ builder. "Total to date £8 6s. 6d." is the statement of Mr. Hugh Swanton, who, I believe, suggested the subscription. The truth would seem to be that organists have not subscribed more largely (I will not say more handsomely) because they have been left in the dark as to how the widow of our leading English organ builder happened to be left in destitute circumstances. Some of the inner circle may know; personally, I am in curious ignorance. The situation certainly wants explaining. It would be a



purely private matter, of course, if a public appeal had not been made.

It is interesting to hear what an authority on the subject has to say by way of comparison of our church music with that of America. In America they have not yet arrived at that stage when they can say that a national character which will be lasting stamps their church music. Here the anthems and services of Attwood, Goss, Barnby, Stainer, and others are classics. In America the most characteristic church composer who has yet appeared is Dudley Buck. His music shows talent, but it can only be considered as a stepping-stone. The American character, says the authority in question, resembles somewhat that of the French, glorying in display. "Some musicians claim, and with justice, that the services rendered to God should be our best efforts. Some, however, seek to dazzle the worshipper by brilliant musical effects. If the music by lack of spiritual power does not warrant this brilliancy in performance, the effect becomes vulgar, and cannot but have a demoralizing effect, both on the congregation and performers." America ought certainly to have the right sort of church music. The country was founded by men who were eminently religious—men who sought a home where they could worship according to the dictates of their own conscience. America ought therefore to have the spirit to inspire good church music. Alas! I am afraid America's spirit inspires something very different.

Speaking of America, here is a quotation from a Yankee church paper which may be made to apply with equal force on this side of the Atlantic:

There is a class of persons who infest church-choirs and choral societies in the smaller towns. They often have really good voices, but they do not know how to use them, and they cannot read music. Still they insist on helping along the good cause, and where material is scarce the poor choir-leader must worry along with them. A few lessons in voice-culture and a little extra exertion to learn to read the notes, and these people might become really useful to the community in which they reside, instead of being veritable pests.

This is putting it, perhaps, a little too strongly. At any rate, the organist is not to be envied who has to "worry along" with any considerable number of these "veritable pests."

The question of municipalities and music, which has long been in the air, has just come to the front in connection with a mass of statistics collected by an enthusiast who would like to see a permanent municipal orchestra established in every town in the country. There was an historic occasion on which Mr. John Burns, M.P., related a visit to a local music-hall and his enjoyment of a "small lemon" there. It was, perhaps, the memory of that visit which led Mr. Burns later to declare his opinion that municipalities should add music to the list of the arts which they patronise, and compete with the usual providers of music by institut-

ing concerts for "the people." One of his arguments was that such performances would form a counter attraction to the allurements of the public-house; that, in fact, Bass and Burton would find few customers when Bach and Beethoven were on tap. Since this suggestion was made, a vast amount of municipal music has been provided for "the people," and yet it cannot be said that the public-house trade is on the decline. In any case, as Mr. Spencer Curwen has remarked, the time is inopportune for further discussions about municipal music. The burden of taxation and of rates is becoming almost intolerable in all large cities, and the ratepayer, groaning under the already heavy load, may well plead that the providing of what, after all, is a luxury, should be left to private enterprise.

J. CUTHBERT HADDEN.

DRILLING A CHORUS CHOIR.

It is a good method to plan out your rehearsal work and service programmes two or three months ahead. Divide your time at the rehearsals into three parts. During the first part practise the music for the coming Sunday. In the second part take up the music for the next following Sunday, and then begin upon the anthems for the third Sunday. Do not have too long anthems or pieces beyond the capacities of the singers to execute well. Review occasionally those which have been sung and which have been liked. No fault will be found if a good anthem is repeated once in three months. When a rainy Sunday occurs, with its usually depleted choir, use music which is familiar to the singers.

Nearly every choir has singers who cannot read music at sight, but who easily commit their parts to memory in looking at the notes with proper drilling. In learning a new anthem take each section separately with each part alone. Then put the four parts together on that section so that each singer will become interested. Then take up the next section of eight or sixteen measures in the same way, and thus proceed with each section until the composition is completed. Then rehearse it as a whole until all are familiar with it.

MONMOUTH FREE CHURCH COUNCIL EISTEDDFOD.

The fourth annual Eisteddfod was held on April 27th, and proved to be a great success, the evening attendance crowding the hall to its utmost capacity. W. Sambrook, Esq., presided; Mr. Owen, of Abergavenny, was the conductor; and Messrs. E. Minshall and Powell were the musical and literary adjudicators. Male voice, female voice choirs, village choirs took part, and there were the usual competitions for S.A. and T.B. voices. In the "Champion Solo" contest Miss Elias, a young singer of considerable ability, distinguished herself. For the Chief Choral Competition the test pieces were "Break, break" (Macfarren), and "Achieved is the glorious work" (Haydn). It was a keen contest between Monmouth and Lydney, the latter being awarded the prize. Miss Gower, as usual, proved herself a most efficient Hon. Secretary.

Music at Vineyard Congregational Church, Richmond.



AMONG the problems which the Churches are called upon to solve, few present more difficulties than the retention of a congregation during the summer season in pleasure resorts. The crowds of gaiety-loving visitors who throng the streets, too often are augmented from the ranks of those who usually are to be found in God's house. The contrary, of course, sometimes obtains, and the company of worshippers will be recruited from the crowds of visitors, but the balance is, unfortunately, too often on the wrong side. In Richmond, right in the stream of pedestrians to the famous park, points a modest signboard, "To the Congregational Church," which stands but a few yards away from the main road, in a quiet spot, aptly named "The Vineyard." Whatever the old associations of the place may have been, the site is now a place of rest and refreshment in things spiritual, and is of sufficient attractiveness to retain its own congregation, while if the character of the services could be expressed on the signboard, doubtless many would turn aside and rest awhile.

The pastor, Rev. Archibald Johnstone, has been in charge for about four years, succeeding Rev. Percy Martin, B.A., who is now doing so splendidly at Muswell Hill. Mr. Johnstone's ministry is of that order which upbuilds and uplifts, and, judging from his discourse on the occasion of our visit—a well-delivered utterance on Peter's denial—he would be happy in the work of preparing the ground, tending the growth of the fruit of his labours, and keeping at bay those "little foxes that spoil the vines."

Added to a strong and helpful ministry, the music at The Vineyard is of a high order and attractive by reason of its excellent quality. There is a fine sense of easy mastery about the service of praise which early proclaims the choir's good training, and the sympathetic support of the organ was quickly recognised as

being particularly artistic and helpful. The choir have no cause to complain of their position in the church, for the pulpit is placed in the corner of the building, and the choir and organ occupy the whole of the platform, the singers being placed in two double rows facing each other. The choir members do not enter together, which in the circumstance of their very prominent position is a little unfortunate, as the late arrivals detract the attention which should be fixed upon the service.

The first hymn was No. 50 (Congregational Church Hymnal), "The Lord is King," and it

formed a good opening to the service which, as it progressed, became increasingly enjoyable. The tune "Niagara" is happily named, for it furnishes a very cataract of harmony and is highly effective in its rendition when, as in this case, the choir are well led, ably supported by the organist, and lay themselves out to adequately express the varied emotions of the hymn. The *dim* line in verse 4 was splendidly sustained, and formed an excellent contrast to the progressive force in the last verse. The chant (58), "Make a joyful noise," carried on the note of praise. The choir have evidently taught the congregation how to "point," for the singing was good all



MISS MATTHEWS.

MRS. LYNE.

round, and while slightly slower than is usual, was firm and deliberate. All opportunities for expression seemed to be embraced, and the organist had a very "helping" way of leading throughout.

The next hymn (109) was Tennyson's "Strong Son of God," to the usual tune by Dykes. Here again was excellence, and the awkward "break" between verses 6 and 7, which is too often marred, was mastered. We have heard this taken with a dead stop between the stanzas, with the three *fortissimo* notes to "But vaster" curiously ineffective. Here, however, the verses were linked together with but a suspicion of pause—a more decided break being made at the completion of the sentence. The anthem (112) was Gore Ouseley's "From

the rising of the sun." It was not chosen for show purposes, for it was easy to recognise that the choir were capable of much higher work; but it was thoroughly well done, and formed an opportunity (the congregation being seated and silent) of appreciating the excellent qualities of the singers. The anthem is only a short one, but the features contained therein are quite easy to miss if proper care is not bestowed upon its preparation. Here the phrasing was very good; the *forte* entries well marked, the *legato* well sustained, and the "leads" in the various parts well brought out. The *ff* close was a fine climax, delivered with good, powerful tone of fine quality. The hymn before the sermon, to which in substance it was allied, was No. 241, "The Lord is rich and merciful," sung to "Petersham"—another happy blending of good words and appropriate music.

The service ended with No. 701, "The day departs," in which, as before, the expression was carefully studied and the hymn as a whole most admirably rendered—the last verse especially so. After the benediction, the sevenfold amen was sung, the congregation remaining standing, thus forming a fitting close to the evening's worship.

After the service was over, an enquiry for the choir-master was met by the information that the choir was conducted by Mrs. Lyne.

A few words of welcome were extended to the visitor, and then a short talk on the unique situation of the choir leadership, both organist and choir-master being ladies, the former, Miss Jessie Matthews, being a sister of Mrs. Lyne.

To say that the ladies are enthusiastic would be to state very inadequately what is quickly apparent. They have held their offices for about seven years, and were greatly pleased to learn that their visitor had heard of the choir's good work. The presence of many of Mrs. Lyne's pupils in the choir tends, of course, to unity of method, and the result, as has been noted, is most creditable to the church. Very little is done apart from the regular Sunday work, except at special festivals, choir Sunday, harvest, etc.—the *personnel* of the choir (many being in business houses) preventing any large programme at Christmas, Easter, or other holiday times. A recent performance of a large portion of "Elijah" by the choir members (unassisted) was very highly appreciated. It is to be regretted that the high qualities of the choir have not been submitted to competent judgment in any choral competition in which it is fair to anticipate they would make a very good appearance, even if the award did not fall to their share. Certain it is that they would be heard with credit to themselves and appreciation on the part of their hearers.

Nonconformist Choir Union Festival.



THE Executive Committee of the Union provided such an ample programme of attractions on the occasion of their Seventeenth Annual Festival at the Crystal Palace that it was hard work to overtake all the items of the long and busy day. There was abundant evidence of the influence of the Union in the number of singers who sang the selection of popular pieces presented at the great concert, in the keen interest displayed in the Choral Competitions, and also in the large and enthusiastic audience which greeted the presentation of the secretary's cantata at the evening concert. The festival was also afforded an opportunity to introduce to a Crystal Palace audience a brilliant young organist—Mr. Lloyd Hartley—who very worthily acquitted himself in his task.

Choral Competitions.

The first engagement of the day was the Choral Competitions, which were judged by Mr. W. Harding Bonner, Director of the London Academy of Music. In this contest two classes were formed—the smaller choirs (Class B) of not more than twenty-five voices, and the larger (Class A) of not more than forty voices. In the former (the first to compete), choirs from Rugby (Baptist), Reigate (Congregational), Leeds (Wesleyan), and Gainsborough (Primitive Methodist) had entered, the test piece being E. Davidson Palmer's setting of "Crossing the Bar." The competitors were easily placed in two companies, the contest for the

premier position being keen between Rugby and Leeds (Burley), the award falling to the latter under the able leadership of Mr. Geo. Horsfall, A.V.C.M., by two points—they gaining a total of 84 marks out of a possible 100, thus winning the prize of five guineas, with certificate and a silver-mounted baton presented by Mr. T. R. Croger. The chief interest very naturally centred in the trial of the larger choirs, and the audience had a plentiful feast of good things during the progress of the competition. Here three choirs entered the lists: Rushden (Baptist), the holders of the Challenge Shield, under Mr. Joseph Farey, Lewisham (Congregational), who were conducted by Mr. Frank Idle, A.R.A.M., and Wolverton (Congregational), conducted by Mr. Thomas Keen. The latter gained as many marks as were awarded to the winners in Class B, but they, nevertheless, had to give place to the other two choirs, who fought a keen struggle for the award. Although possessed of many excellent qualities, the Rushden choir had to yield the palm to Lewisham, whose finely polished phrases and extremely delicate expression so won the judge's heart that they were awarded full marks (100) as against 92 for Rushden. The test piece, "Unto the Paschal Victim" (West), quite sufficiently tried the mettle of all the contestants. The "chosen" piece of Mr. Idle's choir was Gaul's "Daybreak."

Organ Recital.

The competitions were but comfortably over when the first of the afternoon attractions was

due, *viz.*, Mr. Lloyd Hartley's organ recital. A fairly large audience listened with evident enjoyment to the following programme, each item receiving judicious treatment, which proved that the youthful executant had established a position which fully justified the invitation from the Union to provide this item in the day's transactions:—

| | | | | |
|-------------------------------------|-----|-----|-----|--------------|
| Grand Chorus in D | ... | ... | ... | Guilmant |
| Sonata in the style of Handel | ... | ... | ... | Wolstenholme |
| Polonaise in A | ... | ... | ... | Chopin |
| Romance in D flat | ... | ... | ... | Lemare |
| March of the Priests from "Athalie" | ... | ... | ... | Mendelssohn |
| Finale in E flat | ... | ... | ... | Guilmant |
| Marche Militaire | ... | ... | ... | Gounod |

Festival Concert.

During the progress of the latter portion of the recital the orchestra was being occupied by the assembling singers for the Mass Concert at four o'clock—the chief attraction of the day, and the most important function of the Union's year. In this concert nearly ninety choirs from Greater London, and nearly fifty from the provinces took part, the total number of singers being well over 3,000. The conductor, Mr. E. Minshall, took the position he has occupied since the inception of the Union, and conducted the programme with a clear, firm beat which seemed to allow no chance of any possible mishap. The selection of music performed was of a useful rather than an ornamental character, and while no great work had been included, it was noted that the book was likely to be of excellent service in subsequent festivals of smaller dimensions, and at the usual services of the sanctuary. The anthems and part-songs were interspersed by items from the orchestra of the Union (of which Mr. T. R. Croger is the talented conductor) and solos by Miss Perceval Allen.

The concert opened with Smart's fine anthem, "Praise the Lord with tabret and lute," which was sung with fine force and with well-marked contrasts in expression, the solo passages (soprano and bass) being particularly good—altogether a well-chosen "opening" piece. Miss Perceval Allen had a most flattering reception at the conclusion of her song "The Easter Morn" (R. Coleridge-Taylor), a compliment fully earned by her artistic rendering of the piece.

The following item was Griffiths' "Whoso dwelleth under the defence," in which the choir showed great precision and close attention to the beat. The orchestra next played Gounod's "Moreau-Judex" (Mors et Vita) in excellent style, followed by the four-part arrangement of "Glory to Thee, my God, this night" (Gounod) by the choir—a very popular item.

The first encore of the afternoon was accorded to the organ solo (E. Silas's March in D) by Mr. Fountain Meen, whose fine playing greatly delighted the choir and audience. The services rendered to Nonconformist music by Mr. Meen are not confined to brilliant solos and helpful accompaniments on the day of Festival, but the year round finds him the chairman of the Executive Council—a position of great influence in shaping the destiny of the Union.

After Cuthbert Harris's anthem, "Praise the Lord, O Jerusalem," had been rendered by the choir, Miss Perceval Allen sang (with organ obbligato) Aitkin's "The Message of Hope." The first part closed with a fine performance of Mendelssohn's inspiring chorus, "Lord, Thou alone art

God" (St. Paul), which was sung with good effect throughout.

The distribution of prizes to the successful competitors in the morning's contests formed a welcome break in the proceedings—the ceremony being very gracefully and graciously performed by Madame Edith Hands, who was in congenial surroundings at the Nonconformist Choir Festival.

The second part opened with G. B. Allen's "Birdie singing on the tree," a choice little composition, which was expressively sung. Molique's March, "Abraham," was rendered by the orchestra with a fine finish—a good selection—the Gipsy Chorus from "Preciosa" following, also with plenty of orchestral colour. Miss Perceval Allen's next song, "Life's Recompense," was her great success, and was re-demanded with enthusiasm. The excellency of the singer's voice was well displayed throughout, but in the last item there were opportunities for emphasising certain qualities which the former pieces seemed to lack.

Following Benedict's "Wrath" (a good rendering), the winning choir in Class A sang their "selected" piece, and justified the decision of the adjudicator by their admirable performance. The part-song (Gaul's "Daybreak") was too delicate for the large auditorium, but it was sung with admirable blend of voices and excellent quality of tone. Hard work and keen interest had given the choir a fine *ensemble*, and their response to the training which they had received was an adequate reward to Mr. Idle and a recompense for his efforts amongst them. Mr. Idle was for seven years at the Royal Academy, being for a portion of the time Professor of the Organ, and his experiences there and as deputy-conductor for the Co-operative Choral Festivals under Mr. Allen Gill were altogether in his favour in the contest. Dr. Chas. Vincent's brightly-written vocal waltz, "Glorious Sunlight," brought the programme to a close. The performance throughout had been of first-class excellence, certainly an advance on previous years—a pleasing feature being the large increase of soprano singers, who contributed not a little to the brightness of the singing by the fine quality of their vocal effort.

Cantata Performance.

In the evening Mr. Arthur Berridge, who, in addition to his splendid services as secretary to the Union, has established for himself an enviable reputation as a composer of bright and "taking" works, had the assistance of a specially organized choir of nearly 200 voices in the presentation of his cantata, "The Triumph of the Cross." The work is arranged for four voices and chorus, the principals being Miss Minnie Cowley (soprano), Miss Constance Cowley (contralto), Mr. Anislie Reynolds (tenor), Mr. Stanley Woodfield (baritone), each of whom bestowed care and attention upon the items committed to their charge. Mr. Harold E. Darke, a very youthful organist of more than local fame, presided at the organ, and Miss Emmie Barber, G.S.M., was the pianist, playing the accompaniments to the various numbers with fine taste and judgment. Mr. Darke preceded the cantata with a very fine performance of Bach's "Toccata and Fugue." In the cantata Mr. Berridge has succeeded in reviewing the world's greatest tragedy with a true regard for appropriate treatment from a musical standpoint, and has produced some very telling numbers—especially the "Gethsemane" chorus, the scene before Pilate, and the solo and chorus, "O

CHORAL ALBUM No. 542.

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BUT THE LORD IS MINDFUL OF HIS OWN.

(Mendelssohn's "ST. PAUL.")

Arranged by ARTHUR J. CURLE.

Solo. *Andantino. ♩ = 66.*

But the Lord is mindful of His own, He re - members His chil -

Chorus.

Andantino. ♩ = 66.

ORGAN. *p*

ritard.

dren. But the Lord is mind-ful of His own;— The

p But the Lord is mind-ful of His own, — *f* is mind-ful of His

mf *p* *ritard.* *f*

ritard.

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Lord re-mem-ber His chil - dren, re - mem - bers His chil - dren.

own.

mf

f Bow down be-fore Him, ye

f Bow down be-fore Him, ye

f

(Full Sw.)

migh - ty, For the Lord is near us.

migh - ty, For the Lord is near us.

(Choir.)

(Ped. op. 16 comp. to Sw.) (Ped. soft)

Bow down be-fore Him, ye migh - ty, For the Lord is

Bow down be-fore Him, ye migh - ty, For the Lord is

(Sw.) (Choir)

ye near us. *p* Yea, the Lord is mindful of His

ye near us.

own, He re - mem - bers His chil - dren. Bow down be -

And bow down be -

fore Him, ye migh - ty, *f* For the Lord is

fore Him, Bow down ye migh - ty, *f* For the Lord is

near us. *pp*

near us. Yea, the Lord is mind - ful of His

own. He re - mem - bers His chil - dren.

rall.

PEACE BE WITHIN THY WALLS.

Ps. cxvii - 7 &c.

Short full Anthem.

R. H. BELLAIRS Mus. Doc.

Moderato.

pp

Soprano. Peace be with - in thy walls, — and Plen - teousness with - in thy

Alto. *pp* Peace be with - in thy walls, — and Plen - teousness with - in thy

Tenor. *pp* (See lower.) Peace be with - in thy walls, — and Plen - teousness with - in thy

Bass. *pp* Peace be with - in thy walls, — and Plen - teousness with - in thy

PIANO. *pp* Moderato.

pal - a - ces *p decres.* Peace, Peace be with -

pal - a - ces *p decres.* Peace, Peace be with - in thy walls, Peace be with -

pal - a - ces *p decres.* Peace, Peace, Peace be with - in, with -

pal - a - ces Peace, — Peace, — Peace be with - in, — with -

pp in thy walls, *pp* Peace be with - in thy walls, *cres.* Plen-teousness,

pp in thy walls, *pp* Peace be with - in thy walls — and *cres.* Plen-teousness, and

pp in thy walls, *pp* Peace be with - in thy walls — and *cres.* Plen-teousness, and

pp in thy walls, — *pp* Peace be with - in thy walls — *cres.*

Plen-teousness with-in thy pal - a - ces, thy pal - a - ces, Peace be with -

Plen-teousness with-in thy pal - a - ces, thy pal - a - ces, Peace be with -

Plen-teousness with-in thy pal - a - ces, thy pal - a - ces, Peace be with -

Plen-teousness with-in thy pal - a - ces, thy pal - a - ces,

cres. in thy walls, *cres.* Peace be with - in thy walls. *cres.* Peace be with - in thy walls. *cres.* Peace be with - in thy walls. *mf* Peace, Peace, Peace be with - in thy walls. For

mf For sor - row and sigh-ing shall flee a - way, shall flee a -

mf For sor - row and sigh-ing shall flee a - way, shall flee a -

mf For sor - row and sigh-ing shall flee a - way, shall flee a -

sor - row and sigh-ing shall flee a - way, shall flee a -

cres.

flee, shall flee a - way, For sor - row and

flee a - way, For sor - row and sigh - ing shall

flee a - way, For sor - row and sigh - ing, sor - row and

way, For sor - row and sigh - ing, sor - row, sor - row and

cres. *cres.*

sigh - ing shall flee a - way, shall flee a - way. Fear

flee, shall flee a - way, dim. flee a - way.

sigh - ing, sor - row and sigh - ing shall flee a - way.

sigh - ing shall flee, shall flee, shall flee a - way.

f *dim.* *p*

cres. *rall.* *dim.*

not, I am Thy God, Fear not, I am Thy God: Thy God.

I am Thy God, I am Thy God; Thy God: Thy God.

I am Thy God, I am Thy God; Thy God: Thy God.

Fear not, Fear not, I am Thy God; Thy God: Thy God.

cres. *rall.* *dim.*

3

Fear not, Peace, *cres.* Peace be with - in thy walls. I am Thy God,
 Peace be with - in thy walls, Peace be with - in thy walls. Fear not, I am Thy
 be with - in thy walls, *cres.* with - in thy walls. Fear not, I am Thy
 be with - in thy walls, with - in thy walls. I am Thy God,
cres.

Musical score for the hymn "I am Thy God". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "I am Thy God, I am Thy God, Thy God. I am Thy God, I am Thy God, Thy God." The score includes dynamic markings: *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

sacred head once wounded," in which Miss Minnie Cowley made a most excellent impression. The fine "resurrection" chorus, which closes the work, was a joyful expression of triumph at the vanquishing of man's last foe. The cantata is altogether well thought out, and seems to strike the right note in portraying the narrative of the Passion week. Well-known hymns were heartily joined in by choir and audience at different points, and at the close the listeners expressed their approval by hearty rounds of applause, suitably acknowledged by the composer-conductor.

So ended the crowded day with every sign of satisfaction at what had been accomplished, and with a happy anticipation of future Annual Festivals which will prove the usefulness and popularity of the work of the Nonconformist Choir Union and its sponsors and leaders.

We cannot close the report without acknowledging the excellent work done by Mr. F. W. Ainger, the chief steward, and those acting with him in seating the choir for the afternoon performance; also that of Mr. S. W. Tucker, and others, who assisted him in the competitions. The arrangements were admirably made and carefully carried out.

THE CHOIR CONTEST.

ADJUDICATOR'S REPORT.

Having had nearly a quarter of a century's varied experience in connection with choir contests (as promoter, manager, conductor, choir-member, and adjudicator) I may be permitted to congratulate the N.C.U. on the results of its work in this direction. The improvement in the singing of the choirs since the Union began its work is very marked, and must have a highly beneficial influence upon the psalmody of the respective churches. When ministers and church officers realise the powerful influence for good which music properly rendered has upon the congregations, they will see to it that every encouragement is given to those who direct "the ministry of song."

In a choir contest only one choir is quite satisfied with the award, and that is the choir placed first. But after the first wave of disappointment has passed, the others will, upon consideration, realise how much they have benefited by the special drill they have undergone; all will realise that their warmest thanks are due to the conductors who worked so earnestly for their good, and they will also not forget their choir secretaries or other officers who helped in other ways. Having myself felt the bitterness of disappointment, I can fully sympathise with the disappointed ones. They must, however, remember that they have got so used to their own way of rendering the pieces that they hardly realise that there may be a better way. The adjudicator, who hears all for the first time, will notice points that the singers have overlooked, and sometimes hears weaknesses of which the singers were unaware. Personally, I was quite unbiassed, and I knew nothing of any of the choirs or conductors, and until I got a programme after the contest I did not know their names, nor did I know who won the prizes last year.

In awarding marks to approximately represent impressions, I adopted the heads recommended in the useful pamphlet by Dr. McNaught, "Hints on Choir Training for Competitions" (Novello, 2d.), as follows:—

| | | |
|---------------------------------------|-----|----|
| 1. Correctness, Time, and Tune | ... | 10 |
| 2. Tone Blending, Intonation | ... | 10 |
| 3. Attack, Pronunciation, Enunciation | ... | 10 |
| 4. Expression, Phrasing, Pace | ... | 10 |
| 5. General effect... | ... | 10 |

| | | |
|------------|-----|----|
| Test Piece | ... | 50 |
| Own Piece | ... | 50 |

Possible Total ... 100

The choirs are named in the order given in the programme for the festival.

Class B.—Test piece, "Crossing the Bar," by E. Davidson Palmer (Curwen). Choir No. 1, Rugby Baptist Church Choir. Conductor, Mr. Alfred Holden. Selected piece, "In This Hour," by Pinsuti. This choir sang with good body of tone and blending, considering its size and balance, but gave a very tame rendering of the pieces. The tenor part was weakest, but good so far as it went. The altos were doubtful in their two-part runs in the part-song. The sopranos occasionally sounded somewhat coarse in loud passages. The final consonants of the words want attention. The intonation was doubtful once or twice, and the pitch was not maintained in the part-song. Marks gained: (1) 8, 8, 8, 8, 8=40; (2) 9, 8, 7, 9, 9=42; total, 82.

Choir No. 2, Reigate Congregational Church Choir. Conductor, Mr. F. J. Buckland. Selected piece, "Orpheus with his Lute," by Macfarren. This choir will be the better for more training and frequent practice together. The tenors were weak, and the sopranos were faulty in intonation and uncertain in time. Some parts of "Orpheus" were taken too fast, and several effective points were overlooked, especially on page 5. In soft parts the choir sang with good effect, but loud passages were rather rough, and pitch was also lost. With regular attendance at rehearsals for a year this choir will do much better work at next contest. Marks gained: (1) 5, 6, 6, 6, 7=30; (2) 7, 8, 7, 6, 8=36; total, 66.

Choir No. 3, Burley Wesleyan Church Choir (Leeds). Conductor, Mr. G. Horsfall. Selected piece, "Three Fishers," by Roland Rogers. This choir started well by grouping in a semi-circle round the conductor and close to the pianoforte. (Some of the choirs got right away from the instrument, and therefore did not keep well with it.) Some of the alto voices did not blend well; the tenors were good, but one or two voices affected the blending, and the basses must attend to the matter of united attack. Some of the words might be pronounced more unitedly, and final consonants can be improved. But the body of tone was good, not forced in long passages, and very refined and sweet in soft passages. They flattened slightly in the part-song, but intonation throughout was good. The expression had been studied carefully, and their performance was very enjoyable. Marks gained: (1) 8, 8, 8, 9, 9=42; (2) 8, 8, 8, 9, 9=42; total, 84. Thus gaining the prize.

Choir No. 4, Gainsborough Primitive Methodist Church Choir. Conductor, Mr. James Dann, F.R.C.O. Selected piece, "In this Hour," by Pinsuti. This choir had some good material, though the altos and basses should get the roughness out of their tone. They had good intentions, but their renderings were very tame; but their great failing was faulty intonation. They sang so badly out of tune as to put themselves "out of

court." I fancy they had not had sufficient rehearsals. If the members will put themselves in the hands of their conductor, and practise well together, they will do much better work next year. Marks gained: (1) 3, 4, 5, 6, 4=22; (2) 5, 6, 7, 7, 8=33; total, 55.

Class A. Test piece, "Unto the Paschal Victim," by West (Novello). Choir No. 5, Wolverton Congregational Church Choir. Conductor, Mr. Thomas Keen. Selected piece, "All Hail, Thou Queen of Night," by G. W. Martin. In this choir the sopranos sounded hard, especially in loud passages some of the altos were forced and prominent, the tenors forced high notes, and the basses were weak on low notes. The test piece was taken too fast in parts, and there was uncertainty in some places. In the selected piece the runs were "smudgy," and not clearly articulated. The last movement was beautifully sung, but ended about a tone flat. Final consonants want attention, as they have much to do with distinctness of words. There is some capital material in this choir, and if they will determine to "try, try, try again" they will be satisfied with the result. Marks gained: (1) 8, 7, 9, 8, 9=41; (2) 8, 8, 9, 9, 9=43; total, 84.

Choir No. 6, Lewisham Congregational Church Choir. Conductor, Mr. Frank Idle, A.R.A.M. Selected piece, "Daybreak," by Gaul. I had not before met Mr. Idle, but must congratulate him on his choir. I thought I was listening to a Yorkshire choir, the tone was so rich and full, without forcing. The words were clear, the expression well studied, the loud passages were grand, and the soft passages delicious. One or two little flaws, which a captious critic would note, were quite lost in the fine rendering of the pieces, and I had no hesitation in giving full marks all round. Total 100, and the Challenge Shield.

Choir No. 7, Park Road Baptist Church Choir (Rushden). Conductor, Mr. J. Farey. Selected piece, "The Storm," by Roland Rogers. This excellent choir, though better balanced as regards

number in parts, was not quite equal in richness of tone to No. 6. The men were a little uncertain of intonation in one phrase of the anthem. Some of the tenors would do well to study blending and production of high notes. Many words were indistinct and not neatly ended. And exception must be taken to the old-fashioned pronunciation of the Latin words in "The Storm." The Italian form of vowel is so universally used in singing Latin that any other sounds "bad form." A fine body of tone was shown in the loud passages, but there was a little roughness and forcing, which helped to the slight flattening in the unaccompanied piece. However, I consider this a fine choir, and hope it will keep on working, with special attention to good tone, and with a determination to win the shield next year.

Speaking generally, I would urge all choirs to make a strong point of good, rich tone. It is beautiful and expressive singing that reaches the heart, not noise. A full, rich *forte* is one element of expressive singing, but beauty is not expressed by force. Of course, true intonation is necessary to beautiful singing, and enunciation of words is an important factor; but always keep beauty of tone at the head of the list. This can best be helped by unaccompanied singing, and choirs are recommended to devote some part of each practice to unaccompanied part-songs. This will add interest to the practices, as well as help to good singing. It was noticeable at the contest that all the choirs sang better in their second piece than in the first. Singing service music with organ leads to a heavy style, unless unaccompanied part-songs are used as a corrective. Choir members should also realize the importance of voice training, individually as well as collectively. In the case of choirs where the members all, or nearly all, are taking private lessons in singing, the difference is most marked, and those who can afford to have a few lessons from a capable teacher will greatly help to their efficiency as choir members. Finally, I repeat, work for good tone.

Wanted—A Free Church Musical Revival.

BY ORLANDO A. MANSFIELD, MUS. DOC., TRINITY UNIVERSITY, TORONTO; F.R.C.O.

(Author of "The Student's Harmony," etc., etc.)



THE remarkable interest manifested during the past few months in the rumours and reports of religious revivals to which the newspaper Press of this country has given such unusual prominence, has been so intense in its character as to be calculated to cause its participants to lose sight of several important facts having a direct bearing upon revivals in general, and upon religious revivals in particular. One of these facts is that the employment of the very word revival is by no means limited to exclusively religious connections, the application of the term to artistic, literary, or scientific awakenings being neither a novelty nor a misnomer. Another fact, in even greater danger of being overlooked just at present, is that not only are the pages of both sacred and profane history eloquent with records of artistic renaissance, but they are also burdened with proof that artistic quickening is

almost always the direct consequent, if not the actual concomitant, of religious development. For instance, one of the most important results of the great revival of temple worship in the days of Hezekiah was the restoration of the 4,000 Levites appointed by David to praise the Lord "with instruments," the inspired historian completely anticipating all objections to orchestral music or accompaniments in churches by a reminder that the original installation of this Levitical orchestra was in accordance with "the commandment of the Lord by His prophets." And while adequate provision for the services and payment of singers and instrumentalists characterized the religious movements inaugurated by Ezra, Nehemiah, or the Maccabaeon family, the passing of the Mosaic dispensation did not make for decadence in matters musical. "With the growth of Christianity," says that eminent musical historian, Professor Ritter, "music, as an eminently Christian art,

began to flourish, and accompanied, as a faithful servant, the altars of the new Gospel." Nor was the Reformation of the sixteenth century unmarked by a forward movement in the direction of the divine art, as is evidenced by the production of those immortal German chorals by Luther and his musical associates; by the first performance of the Litany in the vulgar tongue, on September 18th, 1547, in St. Paul's Cathedral—an event which, according to Dr. Barrett, marked the commencement of the history of English Church composers; by the frequent and public psalm singing of as many as 6,000 persons at one time, at St. Paul's Cross, as attested by an eye-witness, Bishop Jewel; and by the publication of the English, Scotch, and Genevan Psalters, whose melody notes of varying but clearly defined and strictly proportionate time values distinctly foreshadowed those marvellous rhythmical effects so conspicuous a feature in classical composition. "Without the Reformation and its strong popular tendencies," says Mr. F. J. Rowbotham, "modern music could never have come into being." In the time of the Commonwealth, although the church music—too often inferior in character and irreverent in performance—previously associated with Episcopalian worship was discouraged, yet chamber music was warmly supported by Cromwell and Milton, and their more enlightened compatriots. There was more music published in England during the Commonwealth than in any preceding period; while, says Sir George Macfarren—alluding to the first performance of English Opera, in 1656, by special licence of Cromwell, in which performance Mrs. Coleman, the wife of the composer of the opera, sustained a part—"from the Puritan time in England dates the opening of the English Opera, and that very important introduction into musical performances, the beautiful sound of the female voice." This "beautiful sound," it should be noticed, has always been the distinguishing feature of Nonconformist church choirs, and it is devoutly to be hoped that it will always remain so. In the days immediately following the revivals inaugurated by Wesley and Whitefield there were produced many hymns and tunes which have become an inseparable part of our national psalmody; with the preaching of Rowland Hill and the glories of the old Surrey Chapel was associated the organ-playing of Benjamin Jacob, one of the first to publicly perform the organ music of Bach in this country; while still more recently, although at the other extremity of the theological pole, the Oxford movement has called into being the church music of Dykes, Monk, and Ouseley, refilled the choir-stalls of the Established Church, and, if at times ungraciously and unwillingly, rebuilt and enlarged her organs.

But it is a remarkable fact, as sad as it is significant, and only to be accounted for on the assumption that every rule must have an exception, that none of our recent supposed religious awakenings have been accompanied or followed by any visible sign of genuine musical revival. Whether this default should be regarded as an indication of the ineffective character of the religious

movements of to-day we must decline to argue. But, without controversy, and leaving our readers to interpret our employment of the word "significant" in any sense they may please, the ominous fact remains that by publicly performing and persistently foisting upon our churches divers compilations of doggerel verse and grossly ungrammatical music, sundry revivalists and their infatuated admirers and imitators have done much to undermine the fair fabric of church music, the use of their precious compilations being everywhere attended by a lowering of the standard of public taste in church music, and by the elimination from congregational singing of that element of breadth and dignity which is at once its *raison d'être* and its redeeming feature. From the perpetration of a mission hymnal the Welsh Revival has wisely refrained, the people apparently preferring their standard hymnology, even if not always of the highest class, to the "plagiarisms and seeming indebtedness" of American writers. Perhaps the constant association of the Welsh with musical competitions in which music set to Bible words is an important feature, may have something to do with this. Mr. J. Pearce, Mus.Bac., writing in the *Music Review*, of New York, suggests that this pastime has prepared the way for the religious revival, and that by their constant association with music set to Scripture words the Welsh are thereby tuned for a better life.

That there is a crying need for a forward movement in Free Church music, and that the present time is the most opportune for its inauguration, is abundantly evidenced on every hand. On the part of many congregations there is a growing tendency to monopolize the service of praise to such an extent, and with such slender qualifications, that, if applied to the service of prayer or of exhortation, such monopolization would elicit a chorus of condemnation. The indifference of some present-day congregations to the claims of good music is at once distressing and disheartening; in other churches the most uplifting and refining performances of sacred choral or organ music are being heard with evident impatience or, at best, with mere toleration; the reporting by the religious and secular press generally of musical happenings in our churches is, for the most part, inadequate as regards space, and unintelligent as regards style; while, which is of far greater importance, the attitude adopted towards church music and musicians generally, by church officers, revivalists, and even recognized ministers, is, in many cases, both ignorant and unsympathetic. Too often the efforts of choirs working with a view to more efficient service, and under capable direction, are hindered by want of financial support on the part of congregations and church officers; while, on the other hand, time is being wasted upon the practice and performance of the flimsiest parochial and mission-hall music which, if sung at all, should be sung practically at sight; services are made to consist, as regards their worship music, of a few hackneyed hymns with, perhaps, a vulgar Americanism thrown in by way of contrast. Some choirs are rendering unsuitable oratorio choruses

to the neglect of genuine church music of equal merit and far greater suitability; others are attempting a class of music far above their abilities or absolutely unequal to the resources of the organ which has to accompany them; while, in some "places where they sing," insubordination, inattention, and inefficiency are rampant. And even worse than these evils are the violation of the proportion of gifts by the miserable stipends offered to Free Church organists in comparison with the (comparatively) enormous sums of money raised for unmusical ends; the suspicion and dislike with which some of the few capable church musicians and organists to be found in the ranks of Nonconformity are regarded; the inane partiality shown by Free Church officials and congregations towards inferior musicians of the so-called Anglican school; or the predilection manifested for unqualified and non-professional musicians of complaisant calibre who will be prepared to pipe any tune to which ignorance or officiousness may desire to dance. Other manifest evils, "going before to judgment," are the faulty positions in which many of our church organs are placed; and the Jericho-like condition of our church buildings—straitly shut up six days out of seven—when, if for no better purpose, they might easily be opened as centres of musical light and leading.

After such a lengthy list of evils we shall be prepared to cry with Shakespeare, "God amend us, God amend! We are much out o' the way." But, like Pandora's box, our tale of woes has hope at the bottom; and, although constructive criticism is far harder in accomplishment than destructive, we should be unfair to our readers if, after having taken them down to the very inferna of Free Church music, we failed to indicate the way by which the Elysian fields could be reached. In other words, if it be proven that the hour for a musical revival in the Free Churches has long since struck, it should at once be shown along what lines the operations of such a revival should be conducted. We reply that the defence should be all along the lines of the weaknesses indicated in the preceding paragraph. First there must be the subjection of selfish interests on the part of our congregations. Organists and choirs, if efficient, will not have to "yield their kingdom," as Mr. Silvester Horne puts it, but on the contrary will have to be reinstated in the kingdom of artistic service, the permanence of their rule being conditioned by their devotion to, and progress towards, the highest ideals in church music. Our choirs must be reinforced by the addition of the most musical members of our congregations; our pastors must no longer think them unworthy of, or unfit for a place in, the course of public petition; the practical co-operation of church officials must be forthcoming, and the encouragement of all musical effort must be regarded as no small part of the duty of those who have been set aside to "serve tables"; while the eyes of the charitable in our churches must be opened to see that gifts towards the support of deserving choirs and competent organists, towards the erection, re-

erection, or enlargement of church organs, or even towards the provision of good printed music, psalters, or hymnals, are as much done in remembrance of the One Who gave Himself for us all, as are gifts towards any other form of church extension. The revival will also affect churches which, like a certain Baptist church in South Wales, may have dismissed their organists because of the refusal of the latter to desecrate the sanctuary with the strains of American minstrelsy, or because, in common with all true church musicians, such organists feel that God's house should be a house of prayer and not a third-rate music-hall; and these churches will have to reinstate their injured servants where possible, and in every case make good their stipends to date, with apologies and compound interest.

And what will be the outcome of these operations? *Morally*: The uplifting of our congregations from a degraded and selfish monopolization of the worship music to a mental and moral altitude at which they can not only enjoy with greater fulness and freedom than before participation in those numerous portions of public worship reserved to them by unalienable right, but at which they can receive the engrafted word as effectively through the medium of song or sound as through that of speech, thus enjoying a double ministration in a single service; the establishment of efficiency, and the consequent disappearance of disorder and dispute from our choir stalls and organ lofts, their occupants believing that

"Each worker pleases when the rest
He serves in charity;"

and the upholding of the hands of the pastor by willing musical helpers, themselves upheld by his sympathy and prayers.

Musically: Free Church music, with its noble heritage of mixed choirs and freedom from ecclesiastical limitations, will become a power in the musical world, a force to be recognized and respected; its leaders will no longer be treated as the late Alexander Cooper once put it, as "town clocks wound up once a quarter by a cheque on the local bank," nor will they be driven from the church of their choice and conviction by the indifference and prejudice of the supporters of that church; interference on the part of meddling, muddling, and unmusical ministers and church officials will be unknown, so that the prophecy that "Judah shall not vex Ephraim" will have a fulfilment far beyond the farthest imagination of its writer; a more solid and devotional style of organ music and playing will be the outcome of the provision of adequate and correctly placed instruments, and the intelligent and appreciative interest taken in this department of church service by our congregations.

Materially: Congregations will be largely augmented by those who, coming primarily to hear the music, decide to come permanently to hear the preached word. This, for one thing, will mean increased offertories and larger facilities for church work and extension; and, for another thing, will mean that organists and choirs fired

with enthusiasm and freed from "present trouble" by the justice and generosity of their congregations, will be at once willing and able to use their musical gifts for the benefit of smaller churches, for the poor, the sick, or for any cause or individual which has no helper.

Indeed, the possibilities of a Free Church musical revival are beyond calculation. There is no knowing whereunto it may grow. But since the Preacher tells us that "the thing that hath been is that which shall be," who shall say but that we may come again unto that golden age of song so eloquently described by Thomas Carlyle in which amongst "serious nations" song and music were prized as "the highest; as a vehicle for worship, for prophecy, and for whatsoever in them was divine"; when "their singer was a *vates*, admitted to the council of the universe, friend of the gods, and choicest benefactor to man"?

Or perhaps the day may yet return in which, as in the days of Elisha, the outpouring of the Spirit shall follow the playing of the minstrel, when music shall precede prophecy, and shall be the precursor rather than the product of a great religious awakening.

Recital Programmes.

ST. PANCRAS.—In Regent Square Presbyterian Church, by Mr. David Clegg :—

| | |
|--------------------------------------------------|------------------------|
| "Grand Symphony" | <i>Saint-Saëns</i> |
| "Suite for Organ (and Strings)" | <i>Richard Schwalm</i> |
| "Variations on Well-known Melodies" | <i>David Clegg</i> |
| "Melody (Transcription) and Grand March" | <i>Widor</i> |
| "Suite for Organ (or Harpsichord)" | <i>Shield</i> |
| "The Russian Patrol" | <i>Rubinstein</i> |
| "Concertstuck in A minor" | <i>George Pfeiffer</i> |
| "Fugue in A minor" | <i>Bach</i> |
| "Sonata for the Organ" | <i>Merkel</i> |
| "Etude Dramatique pour Orgue in C minor" | <i>Claussmann</i> |
| "Tongemalde fur Orgel" | <i>Franz Carl</i> |
| "Lullaby in C" | <i>Foster</i> |
| "Idyl in E flat" | <i>Curry</i> |
| "The Storm Piece" | <i>Moritz</i> |

CHIPPENHAM.—In the Tabernacle Congregational Church, by Mr. George Riseley.

| | |
|---------------------------------------|--------------------|
| "Festival March" | <i>Best</i> |
| "Organ Sonata (No. 4)" | <i>Mendelssohn</i> |
| "Prière et Berceuse" | <i>Guilmant</i> |
| "Fantasia et Fuga in G minor" | <i>Bach</i> |
| "Andante" | <i>Grisson</i> |
| "March on a Theme of Handel" | <i>Guilmant</i> |

PAIGNTON.—In Wesleyan Church, by Dr. Orlando A Mansfield :—

| | |
|-------------------------------------------------------|----------------------|
| "Cantilene Pastorale in B minor" | <i>Guilmant</i> |
| "Impromptu (No. 9) in B major" | <i>Dr. Hiles</i> |
| "Maestoso e Fughetta in D (Op. 52)" | <i>Dr. Mansfield</i> |
| "Andante in D (Op. 74)" | <i>Edouard Silas</i> |
| "Canto Drammatico in G minor" | <i>J. L. Roedel</i> |
| "The Horse and his Rider" ("Israel in Egypt") | <i>Handel</i> |

SHIPLEY.—In Bethel Primitive Church, Windhill, by Mr. A. H. Edwards, Mus.Doc., F.R.C.O. :—

| | |
|--------------------------------------------|------------------------|
| "Prelude and Fugue in C minor" | <i>Bach</i> |
| "Berceuse" | <i>Edwards</i> |
| "Offertoire in F" | <i>Wely</i> |
| "Andantino in D" | <i>Lemare</i> |
| "Overture in E minor" | <i>Morandi</i> |
| "Introduction, Air and Variations" | <i>F. E. Gladstone</i> |
| "Toccata in D minor" | <i>Edwards</i> |
| "Offertoire in D" | <i>Batiste</i> |
| "Allegro from Jupiter Symphony" | <i>Mozart</i> |
| "Cantilene in B minor" | <i>Guilmant</i> |
| "Fantasia in D minor" | <i>Stewart</i> |
| "Andante in C" | <i>Silas</i> |
| "Funeral March" | <i>Edwards</i> |
| "Postlude in A minor" | <i>Rink</i> |
| "Chant sans Paroles" | <i>Tschaikowsky</i> |

COUNDON GRANGE.—In Wesleyan Church, by Mr. R. W. Lumsdale :—

| | |
|---------------------------------|----------------|
| Overture, "Zampa" | <i>Herold</i> |
| "Andantino in D flat" | <i>Lemare</i> |
| "Fantasia on Hymn Tune" | |
| "Cantilene" | <i>Salomé</i> |
| "St. Ann's Fugue" | <i>Bach</i> |
| "Andante in G" | <i>Batiste</i> |
| "Toccata" | <i>Dubois</i> |

SELBY.—In Wesleyan Church, by Mr. J. A. Meale, F.R.C.O. :—

| | |
|------------------------------------------------------------------------------------------------|------------------------|
| "Concert Overture in E flat" | <i>Faulkes</i> |
| "Narcissus" (from the Water Scenes) | <i>Ethelbert Navin</i> |
| "The British Patrol": Bugles—Echo—Band in the Distance—Gradual Approach—The March Past | <i>J. A. Meale</i> |
| "Introductions and Variations on the Mariners' Hymn" | <i>J. A. Meale</i> |
| "Pedal Rondo" | <i>Dodds</i> |
| "Berceuse" | <i>Ralph Kinder</i> |
| "Rondo di Campinella" | <i>Morandi</i> |
| "Storm at Sea" | <i>J. A. Meale</i> |

Correspondence.

THE NONCONFORMIST CHOIR UNION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Will you kindly permit me, in the name of the committee of the N.C.U., to offer a brief word of thanks to the many friends who have taken extra trouble this year to try and make the Festival a success by getting advance Press notices inserted, and paragraphs printed in their Church Magazines, several of which have reached me.

Other friends have promised to open out new districts within the twenty miles of London zone. To such I would say, Begin now before the enthusiasm goes off.

Some friends whom I met on the day of the Festival at the Crystal Palace remarked apologetically to me, "Oh, I wanted to ask, etc., only I didn't like to bother you by writing"! Please do not think of the bother. Just write your question; it may contain the germ of some new idea, and you cannot tell what good it may bring forth.

—Yours faithfully,

ARTHUR BERPIDGE.

Secretary.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Fred C. Hebblewhite.

METROPOLITAN.

POPLAR.—On Palm Sunday Stainer's "Crucifixion" was rendered during the evening service at Trinity Congregational Church, with an augmented choir. The principal solos were sustained by Mr. Alec Clement and Mr. Frank Caron. Miss Edith Sutton and Miss Minnie Sutton also sang in the quartette, "God so loved the world." The accompaniments were played by Mr. Arthur Bayliss, A.R.C.M., organist and choirmaster of the church.

WEST NORWOOD.—On Sunday and Monday, May 14th and 15th, the officials and scholars of the Gipsy Road Tabernacle Sunday School, celebrated the sixth anniversary of the establishment of their school, and the event was marked with many pleasing features. On Monday evening there was held the annual public meeting, when the Tabernacle was crowded. The chief event in the musical portion of the programme was the rendering by the choir of the sacred cantata, "The Prince of Life." They were assisted by the scholars and their friends. Mr. Allan Hobbs presided at the organ, and Miss Winslow at the piano. The soloists, who sang finely, were Miss Eleanor Green (soprano), and Miss Bollingbroke (contralto). Mr. T. E. Wade (of Borough Road Baptist Church) was an efficient conductor, and the cantata was admirably rendered. At the conclusion a presentation of a handsome music cabinet was made to Mr. Allan Hobbs by Mr. Mason, the superintendent, on behalf of the members of the Sunday School, and in doing so Mr. Mason paid a fitting tribute to the services rendered by his colleague in his capacity as hon. sec. to the school. Mr. Allan Hobbs replied in very appropriate terms. The usual votes of thanks concluded a pleasant and successful evening.

PROVINCIAL.

ABERYSTWTH.—Mr. G. Stephen Evans, A.R.C.O., organist and choirmaster at Portland Street Congregational Chapel, delivered an interesting lecture on "Handel" at the schoolroom of that place of worship. The chair was occupied by the Rev. T. A. Penry, pastor, and there was a large attendance. Mr. Evans gave a biographical sketch of the great musician, relating his early struggles, and giving the dates of his chief compositions. During the lecture extracts from the great composer's works were sung. Mr. Jack Edwards gave the recit. "Thus saith the Lord," and the air "But who may abide the day of his coming?" and "What though I trace," from "Solomon." Miss Catherine Jones sang the recit. "Behold a Virgin shall conceive," and "Oh thou that tellest."

BRISTOL.—At the Eisteddfod held here last month the Kingswood Wesleyan Church Choir took a prize in a choral competition. The test piece was "The Unseen Choir" (Dicks).

DINAS POWIS.—The opening ceremony in connection with the new organ erected in the Wesleyan church was celebrated on Wednesday, the 3rd ult., when Mr. J. E. Deacon (Cardiff) gave an admirable recital, and Miss Lottie Wakelin (Cardiff) contributed a few well-rendered solos.

The instrument was unlocked by Mrs. Victor Harrison, and subsequently Mr. Arthur Hibbert, on behalf of the trustees, made a handsome presentation to Mr. Frank Hocken, the choirmaster, as a memento of the occasion and in recognition of his generous services in the past. On the 4th ult. the Rev. Luke Wiseman, B.A. (Birmingham), lectured on the new Methodist Hymn and Tune Book, Mr. Vivian Rees presiding. The church built two years ago is a beautiful Gothic structure, and last year, on the occasion of the first anniversary, the collection amounted to £903. By the aid of this sum the church building was relieved from debt, and the trustees hope at an early date to be able also to defray the expenses attached to the organ, which cost £400, and was erected by Messrs. Griffin and Stroud, Bristol.

LEEDS.—Stainer's "Daughter of Jairus" was given in Wingate Wesleyan Chapel, Armley, on April 30th, the principals being Miss Alice Hayes, and Messrs. Fred Taylor and F. E. Bucknall. Mr. F. Sunderland was at the organ, and Mr. W. G. Mellor conducted.

LINDLEY (HUDDERSFIELD).—In connection with the reopening of the United Methodist Free Church, services were held on Wednesday, May 10th. Organ recitals were given by Dr. A. Eaglefield Hull, F.R.C.O. In the afternoon Mr. Norman Wade was the vocalist. In the evening solos were beautifully rendered by Miss Emily Cox. Mr. Frank Bell was also very effective. On Saturday, May 13th, two recitals were given by Mr. Lewis England, A.R.C.O., L.R.A.M., when Mr. L. Priest, Mr. H. Sandwell, Miss Emily Berry, and Miss Nellie Whiteley were the vocalists. The services were continued on Sunday, May 14th. Special music was rendered by an augmented choir. At the morning service the following music was rendered:—Solo: "With verdure clad" (Haydn), Miss Minnie Ainley, and "Arm, arm, ye brave" (Handel), Mr. C. E. Hirst. Anthem: "I was glad" (Challinor); and at the evening service, solo: "Hear ye, Israel" (Mendelssohn), Mrs. W. Robinson. Chorus: "Be not afraid" (Mendelssohn). Anthem: "Sun of my soul" (Turner). Solo, Miss M. Johnson. Mr. Gladstone Battye presided at the organ. In the afternoon a musical service was rendered by Oakes Baptist Chapel choir. Organist, Mr. George Hall; conductor, Mr. John W. Crosland.

LLANDUDNO.—On Easter Sunday at St. John's Wesleyan Church the anthems were "The Lord is my strength" (Monk) and "As it began to dawn" (Martin). The solo in the latter was taken by Madame Gregory, of Aldershot, who also sang "Calvary." On April 30th and May 1st was held the first annual Choir Festival in connection with this church. The anthems at the Sunday services were "I will sing of Thy power" (Sullivan) and "I waited for the Lord" (Mendelssohn), the duet being taken by Miss Dora Gilpin, of West Bromwich, and Mrs. J. J. Marks. Miss Gilpin also sang "From mighty kings" (Handel) and "Abide with me" (Liddle). The special voluntaries played by Mr. S. L. Coveney,

F.R.C.O., included selections from "Judas Maccabæus" (Handel) and "Hymn of Praise Symphony" (Mendelssohn). On Monday, May 1st, was given a grand selection from Handel's "Messiah" by an augmented choir under the conductorship of Mr. S. L. Coveney. The soloists were Miss Dora Gilpin, Mrs. J. J. Marks, and Mr. C. Elliott. The programme embraced about thirty numbers from the oratorio, concluding with an inspiring rendering of the Hallelujah Chorus. Other choruses worthy of mention were "For unto us" and "Lift up your hands," while the soloists acquitted themselves admirably. The accompaniments to chorus and solo work alike were in the capable hands of Mr. Ernest Jones at the organ, who also gave good renderings of the overture and "Pastoral Symphony." Much gratification has been expressed at the success of the first Choir Festival.

LUTON.—At the annual "Musical Festival" held in the spacious Wesleyan Methodist chapel at Chapel Street, a choir of 700 voices, gathered from various Free Church choirs, rendered a fine selection from the great masters. Rev. G. E. Scutt (Circuit Minister) preached a sermon on "Music." Mr. Geo. Underwood, A.R.C.O. (the talented organist of the church), presided at the organ, and Mr. Sydney Bennett conducted. The collection for choir funds realized £112.

NEWPORT (MON.).—Spohr's *Last Judgment* was recently given with much success in Victoria Road Congregational Church, under the efficient conductorship of Mr. H. F. Nicholls, A.R.C.O. The solos were taken by Miss Mabel Gronow, and Messrs. W. Kittow and Illyd David. A small orchestra rendered the accompaniments, and Mr. A. E. Sims, L.R.A.M., presided at the organ.

OSWESTRY.—The annual festival of the Oswestry district of the Congregational Choral Union was held at Christ Church on Easter Monday, and was well attended. The singing of the choirs was good, and much credit is due to the conductor, Mr. W. E. Frith. Mr. J. H. Ollerhead was the organist, and his playing was much enjoyed. In the afternoon the service was conducted by the Rev. J. J. Poynter, and the Rev. Pedr Williams preached an excellent sermon. The service opened with the hymn, "Lord God, by whom all change is wrought," which was sung with good expression, and the time was well kept. In the chant, "Unto Thee, O Lord, do I lift up my soul," the tone was good, and the parts were well-balanced. "How sweet the name of Jesus sounds," was sung with much care and attention. The anthem, "Lift up your heads" (Hopkins), was a very fine performance, and gave proof of the great staying powers of the choirs. The blending of the voices in the anthem, "Lord, for Thy tender mercies' sake" (Farrant), was all that could be desired. The hymns, "The mercies of my God and King," and "Jesus is God," were beautifully sung. At the evening meeting the first item was the anthem, "O King and desire" (Stainer), which was effectively rendered. The anthem, "O taste and see" (Goss), was sung with much spirit. The hymns, "A safe stronghold our God is still," and "Out of the depths I cry to Thee," were charmingly rendered, while the chant, "Give ear, O ye heavens" (Goss), was sung with much verve and sweetness. The hymn, "Lord, in this Thy mercy's day," was one of the finest selections given, and was delivered with wonderful exactness and beautiful taste. "Ere I sleep for every

favour" was sung with much feeling and tenderness.

PAIGNTON.—On the evening of Wednesday, April 26th, the choir of Belgrave Church, Torquay, under the direction of Dr. Orlando A. Mansfield, and assisted by Mrs. Mansfield, as contralto vocalist, rendered a Choral Service in the Wesleyan Church, to a fair and appreciative congregation. The choral singing was remarkable for its purity and attention to phrasing and enunciation. Mrs. Mansfield's singing was in her best and most cultured style, while the solos of Dr. and Mr. Purcell James Mansfield were much enjoyed, and served to exhibit the capabilities of the new organ to great advantage. The choral items, in addition to chants, hymns, and vesper, included Macfarren's "Hosanna," Torrance's "Lord, I have loved," Harford Lloyd's Evening Service in F, and Dr. Mansfield's "Blessed be Thou," and his prize anthem, "The Lord bless thee." Mrs. Mansfield contributed songs by Torrance, Hawley, and Dudley Buck; and the organ solos consisted of selections from the works of Guilmant, Hiles, Silas, Roeckel, Gade, Handel, and some original compositions by Dr. Mansfield. The devotional portions of the service were conducted by the Rev. H. Norman Startup.

PONDER'S END.—At the Congregational chapel, Ponder's End, a sacred concert was recently held under the presidency of Rev. Edward Stanley-Tape. The concert was preceded by an organ recital, given by Mr. William John Scott, for some years past the organist of the church. The audience at the concert which subsequently took place, was of such dimensions as to strain to the utmost the seating capacity of the fine old sanctuary, notwithstanding that many seats had been added. The programme contained the names of many well-known performers, vocalists, and instrumentalists.

RETTFORD.—In the North Notts Musical Competition the adjudicator, Dr. McNaught, awarded the prizes in the mixed choir competition thus:—Retford Wesleyan 101 marks, Retford Congregational 93, and Tuxford Wesleyan 69.

SAWBRIDGEWORTH.—In the autumn of last year we referred to the desirability of obtaining a new organ for the picturesque Congregational church. The desire and ambition of the friends has at length been fulfilled, and including a gift of £175 from Mr. Andrew Carnegie, the entire cost of a new two-manual organ has been met, and it was inaugurated on May 3rd at a successful series of gatherings. Rev. A. Z. Conrad, D.D. (U.S.A.), preached in the afternoon, and in the evening during a service an appreciated organ recital was given by Mrs. Mary Layton, F.R.C.O., before a well-filled church. Rev. Jno. Edwards (of Bishop's Stortford) preached on the following Sunday, and Mr. Frank Holloway, A.R.C.O. (of Bishop's Stortford Congregational Church), gave an organ recital.

SELLY OAK, BIRMINGHAM.—The friends connected with the Primitive Methodist Church organised a sacred concert, which was successfully given by a large choir, assisted by band and piano, in the Selly Oak Institute, on Good Friday. The audience was large, and withal appreciative. The solos were given by Miss A. Edwards, Mrs. Facer, Mr. H. S. Smets, and Mr. T. Howells, the latter receiving much merited applause for his well rendered solos, notably "Why do the nations." Mr. T. Proverbs,

the choirmaster of the church, ably conducted, while Miss Bertha Proverbs presided at the piano with skill and good judgment. It is interesting to note that this young lady has passed with honours in each case both the intermediate and senior pianoforte playing examinations connected with the London College of Music, and is still a pupil of Mr. Harold S. Smets.—Shinn's oratorio, "The Captives of Babylon," was recently given in the Baptist Church by the members and friends of the King's Heath Baptist Church choir. The chorus, some sixty in number, acquitted themselves well under the conductorship of Mr. F. H. Parker (choirmaster), Mr. C. E. Cooper (organist) presiding at the organ with much taste and ability, while Mr. Harold S. Smets (organist and choir-master, Selly Park) presided at the piano. Miss A. Edwards, Miss L. Bassett, Mr. Clarence Skelton (solo tenor, Edgbaston Congregational Church), and Mr. H. Parker shared honours in the solo work, and were well received. The proceeds were in aid of the Organ Fund, and the performance was fairly well supported.

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WEYMOUTH.—An interesting presentation was recently made at Bank Buildings Chapel (Baptist) to the retiring choirmaster, Mr. Jerrard, who has filled that post for nearly sixty years. An illuminated address and autograph album was presented by the church, through Mr. Humphrey, the senior deacon. Mr. Jerrard suitably responded. He is succeeded by Mr. H. Barlow Rendell, who has been honorary organist for nearly thirty-five years.

Accidentals.

"Do you like a brass band?" he asked, as they were listening to the music in the park.

"Oh, yes," she said; "a brass band is very nice, but I think I would rather have a gold one."

SHE: "Do you go to the opera much?"
He: "Never."

"But I understood your wife to say you were passionately fond of Italian productions?"

"So I am. I love macaroni."

To Correspondents.

VOX HUMANA.—See No. 63 of *The Organists' Magazine of Voluntaries*.

GLASGOW.—Thanks, but we cannot entertain it.

A. F.—(1) Yes; (2) Yes; (3) No; (4) Enquire at Novello's.

ARTHUR.—We like your tune, though it rather reminds us of "French."

The following are thanked for their communications: A. M. (Rotherham), T. D. (Perth), R. T. A. (Guildford), W. W. (Swansea), D. P. (Leamington), A. R. (Holloway), W. M. (Spalding), E. R. (Cromer), R. D. (Taunton).



BAYLEY & FERGUSON'S SACRED CANTATAS.

A SELECTION FROM CATALOGUE.

Hymn of Praise (Lobgesang). MENDELSSOHN.

MENDELSSOHN'S great Sinfonia Cantata is here produced with extreme care. It has been found possible to issue the Tonic Sol-fa edition at half the price usually charged for it; and as the Staff edition is from beautifully engraved plates, our issue is a most desirable one in all respects.

Price 1s.; Tonic Sol-fa, 6d.

Abraham.

CHARLES DARNTON.

THIS work has an extensive and varied table of contents—Solos, Duets, Quartets, and Choruses—thirty-three numbers in all. The quartet of soloists will find plenty of scope for their varied powers, while the chorus singers are, likewise, amply provided for.

The *Liverpool Daily Post* says:—

"A remarkable work. . . . Has a tuneful quality that is uncommon in our days."

Time of performance about 2 hours.

Staff Notation, 2s. Sol-fa, 9d.

Heroes of Faith.

HENRY COWARD.

THE plot of the story has been happily conceived and planned. Part I. is given up to Prayer. In Parts II., III., IV., the "Heroes of Faith"—Abel, Noah, Abraham, Isaac, Jacob, Moses, Joshua, and Rahab—are variously represented. Altogether there are 23 numbers. Time of performance, about 1½ hours.

Staff Notation, 2s. Sol-fa, 9d.

The Gardens of the Lord. F. A. CHALLINOR.

THIS Cantata consists of thirty numbers, and is divided into four parts:—

PART I.—"The Garden" has reference to the Creation, the Fall, and the ejection of Adam and Eve from the Garden.

PART II.—"The Garden of Gethsemane" portrays the closing scenes of our Lord's life on earth.

PART III.—"The Garden of the Resurrection" deals with the events following the Crucifixion up to the Ascension of Christ.

For List of other Favourite Cantatas, Sacred and Secular, see Catalogue.

London: BAYLEY & FERGUSON, 2, Gt. Marlborough Street, W.

Glasgow: 54, Queen Street.

PART IV.—"The Garden of Paradise" is an attempt to set forth the glories of the future life, as indicated by the Saviour in His teachings, and later on, by St. John in the Book of Revelation.

Staff Notation, 2s. Sol-fa, 9d.

David and Jonathan.

CHARLES DARNTON.

AN Oratorio for Solo, Chorus, and Orchestra. This is the ripest work Mr. Darnton has composed, and is a worthy successor to "Abraham." The former work has met with great success, and this one will be sure to be taken up by those who have had the other. "David and Jonathan" is a strong work, strong in the appeal of its story, strong in the wealth and variety of its choral writing, and strong in the charm and expressiveness of its Solo music.

Price, 2s. Tonic Sol-fa, 9d.

The Good Shepherd.

T. MEE PATTISON.

IN this Cantata, which is a presentation of the life of the Saviour in the aspect of the Shepherd of the Sheep, young choirs will find what they have long sought. It is a work which, in interest, appropriateness of treatment, and charm of writing, satisfies both singers and auditors. The Cantata consists of twenty numbers, none of which are over-developed, and all within the capacity of even very young Choirs. Many thousands of the work have been sold, and it has proved a sure success wherever it has been sung. Time of performance, about 1 hour.

Staff Notation, 2s. Sol-fa, 9d.

Bethany.

F. A. CHALLINOR.

THIS Cantata deals with the story of the miraculous raising of Lazarus, and the life of the inmates of the house at Bethany. The work is scored for the usual soloists and chorus, and runs to 25 numbers, of rich and varied interest. Part I. introduces the Master and His disciples on their way to Bethany. Part II. deals with the death and resurrection of Lazarus, and is more strict in outline than Part I.

Price, 2s. Sol-fa, 6d.

THE ORGANIST'S MAGAZINE OF VOLUNTARIES.

A SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.

Edited by E. MINSHALL.

Published on the First of every Alternate Month. Subscription: 6/6 per Annum, post free.

Volumes I., II., III., IV., V., and VI., Price 13/6 each.

List of Contents sent on application.

VOLUME VII.

November, 1903, contains—

Pastorale. W. Henry Maxfield, Mus. Bac., F.R.C.O.

March of the Wise Men. W. Henry Maxfield, Mus. Bac., F.R.C.O.

January, 1904, contains—

Alla Marcia. Jas. Lyon.

Canilana Notturmo. E. H. Smith, F.R.C.O.

March, 1904, contains—

Postlude. Herbert Sanders, F.R.C.O.

Reverie. A. G. Colborn.

May, 1904, contains—

Grand Choeur. E. H. Smith, F.R.C.O.

Fantasia in A Major. W. H. Maxfield, Mus. Bac., F.R.C.O.

July, 1904, contains—

Romance in E-flat. W. Henry Maxfield, Mus. Bac.

Andante con moto. James Lyon.

September, 1904, contains—

"Eventide," Fantasia on Monk's Tune. E. H. Smith, F.R.C.O.

Melody in D. A. G. Colborn.

November, 1904, contains—

Reverie. Stanislaus Elliot.

Andante con moto. Bruce Steane.

January, 1905, contains—

Berceuse. James Lyon, Mus. Bac.

Meditation. Arthur G. Colborn.

Reverie. Bruce Steane.

March, 1905, contains—

Introduction and Variations on "Sicilian Mariners."

May, 1905, contains—

"Triumph Song." Jas. Lyon, Mus. Bac.

Offertory. C. Darnton.

"In the Cloisters." Bruce Steane.

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PUBLISHING OFFICE, 29, PATERNOSTER ROW, LONDON, E.C.
WEST END DEPOT: 24, GREAT MARLBOROUGH STREET, W.

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field had also entered for the theory competition, but being the only competitor, the competition was withdrawn.

WEALDSTONE.—On a recent Sunday at the Baptist Church Hall, after the evening service, the choir gave a very creditable performance of J. H. Maunders' cantata, "Penitence, Pardon, Peace." The choral parts were sung with great expression, the members of the choir having thoroughly entered into the spirit of the work. This was specially noticeable in the opening chorus, "How long wilt Thou forget me, O Lord, for ever," which was full of light and shade. The solos were taken by Miss Mary Fuchs, G.S.M. (soprano), and Mr. Alf. Williams (baritone), and special mention must be made of "Oh that I knew where I might find Him," by Miss Mary Fuchs, and "Oh cast thy burden upon the Lord," by Mr. Williams. The perfect rendering of these solos greatly added to the impressiveness of the performance. Each part of the work was concluded by a well-known hymn, in which the large congregation heartily joined. The whole service was much appreciated, and formed a fitting close to the series of sermons which had been preached during Lent, by the Rev. W. H. Pratt.

WEYMOUTH.—An interesting presentation was recently made at Bank Buildings Chapel (Baptist) to the retiring choirmaster, Mr. Jerrard, who has filled that post for nearly sixty years. An illuminated address and autograph album was presented by the church, through Mr. Humphrey, the senior deacon. Mr. Jerrard suitably responded. He is succeeded by Mr. H. Barlow Rendell, who has been honorary organist for nearly thirty-five years.

Accidentals.

"Do you like a brass band?" he asked, as they were listening to the music in the park.

"Oh, yes," she said; "a brass band is very nice, but I think I would rather have a gold one."

SHE: "Do you go to the opera much?"
HE: "Never."

"But I understood your wife to say you were passionately fond of Italian productions?"

"So I am. I love macaroni."

To Correspondents.

VOX HUMANA.—See No. 63 of *The Organists' Magazine of Voluntaries*.

GLASGOW.—Thanks, but we cannot entertain it.

A. F.—(1) Yes; (2) Yes; (3) No; (4) Enquire at Novello's.

ARTHUR.—We like your tune, though it rather reminds us of "French."

The following are thanked for their communications: A. M. (Rotherham), T. D. (Perth), R. T. A. (Guildford), W. W. (Swansea), D. P. (Leamington), A. R. (Holloway), W. M. (Spalding), E. R. (Cromer), R. D. (Taunton).



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THIS Cantata consists of thirty numbers, and is divided into four parts:—

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T. MEE PATTISON.

In this Cantata, which is a presentation of the life of the Saviour in the aspect of the Shepherd of the Sheep, young choirs will find what they have long sought. It is a work which, in interest, appropriateness of treatment, and charm of writing, satisfies both singers and auditors. The Cantata consists of twenty numbers, none of which are over-developed, and all within the capacity of even very young Choirs. Many thousands of the work have been sold, and it has proved a sure success wherever it has been sung. Time of performance, about 1 hour.

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THIS Cantata deals with the story of the miraculous raising of Lazarus, and the life of the inmates of the house at Bethany. The work is scored for the usual soloists and chorus, and runs to 25 numbers, of rich and varied interest. Part I. introduces the Master and His disciples on their way to Bethany. Part II. deals with the death and resurrection of Lazarus, and is more strict in outline than Part I.

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